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ABSTRACT

This annotated bibliography of books on film and filmmaking contains references on materials related to animation production, general reference materials, student film production, film study, experimental film, critics and directors, sources of funds for filmmaking, local resources, periodicals for filmmaking classes, sources of free films, and some cheap sources of films. (HOD)

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BOOKS ON FILM AND FILMMAKING

Deborah D. Ruth

REFERENCE

Educator's Guide to Free Films, Educator's Progress Service, Randolph, Wisconsin Revised annually. $10.75

Film Programmers Guide to 16mm Rentals: (Ed) Artel and Weaver, San Francisco Community Press, P.O. Box 6037, Albany, Cal. 94706, 1972. $ 5.50

The School & the Art of Motion Pictures. $ 1.00. Order from National Association of Independent Schools, 4 Liberty Square, Boston 02109. A discussion of practices and possibilities, with an annotated list of feature length films. 1966 (Maynard*s Celluloid Curriculum covers& updates this work by David Mallery).

Guide to Film-Making. Edward Pincus. New American Library, Signet Books, New York, 1969. 256 pp. $ 1.50. A superb reference...defines key terms and film techniques, camera optics, etc.

A Discovery of Cinema. Thorold Dickinson. Oxford University Press, 1970. $ 8.50 Good, brief (150 pp.) historical overview of Silent Film, Early Sound Film and Modern Sound Film.

ANIMATION PRODUCTION

Make Your Own Animated Movies. Yvonne Anderson. Little, Brown and Company, 1970. 101 pp. $ 5.95. Excellent for the beginner. Includes cutouts, sound, flip cards, clay, drawing on film, tearouts and pixillation.

How to Make Animated Movies. Anthony Rinsey. Viking Press, 625 Madison Ave., New York 10022. 1970. 95 pp. $ 6.95. Designed as a primer for animators, diagrams and drawings illustrate: basic equipment, cut-outs, collage and montage, movement in depth, 3 dimensional objects, use of cells, storyboards.

How to Make a Movie Without a Camera. Michael & Mimi Warshaw. Rainy Day Films, 18 Avenue Twenty-three, Venice, Cal. 90291. $ 5.00. Packed full of ideas.

STUDENT FILM PRODUCTION

Behind the Camera. William Kuhns and Thomas F. Giardino. Pflaum, 38 West Fifth Street, Dayton, Ohio 45402. 1970. 178 pp. $ 3.50 Discusses choice of camera and film, camera set-up, lighting, continuity, sound, editing & titles.

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Creative Film-Making. Kirk Smallman, Macmillan Company, 866 Third Ave., New York 10022. 1969. 245 pp. $ 6.95. Also in paperback: Collier, $ 3.95. While aimed primarily for 16mm, this offers many practical hints on lighting, editing, directing non-actors, etc. and can be used by students.

Planning and Producing Audio-Visual Materal. San Francisco. Jerrold E. Kemp and others. Chandler Publishers, 1967, $ 6.50). Despite the drab title, Part 3 contains excellent expositions of the fundamental skills of photography, graphics and sound recording. Part 4 is, likewise, a solid, basic detailing of the actual production of materials which can be done by, in and for the class. Appendix Guides to resources and services add to the usability of Parts 3 and 4. AFI states: "a resource book of real value to the teacher attempting to aid students in responding to images and sound."

Doing the Media. Center for Understanding Media, 1973. New York $ 5.00. features a multitude of practical productive activities in film, video, sound.

How to Make Better Home Movies. Eastman Kodak. $ 1.50 Very fundamental & useful for beginning students.

Ways of Filmmaking for Beginners. Gayle Avakian + Louise Baldwin. VNV Communications 628 El Camino Real, Arcadia, Cal. 91006. Excellent for beginners to use for live action, stop action, kinestasis, etc. Very simple + basic.

FILM STUDY

The Celluloid Curriculum. Richard Maynard. Hayden Book Co, 116 W. 14th St., New York, c. 1971. $ 6.50 (professional discount price). The most comprehensive source for thematic teaching of film I've encountered.

Film in the Classroom. Ralph J. Amelio. Pflaum, Dayton, Ohio. 1972.

Themes: Short Films for Discussion. William Kuhns. Pflaum, 1968. Useful loose-leaf collection of brief plot resumes & suggested discussion questions. Two supplements have since been published.

Film: The Creative Eye. David Sohn. Pflaum, 1970. 176 pp. $ 3.95. A collage of text and pictures exploring the creative processes behind 17 short provocative Pyramid films (including "The Searching Eye," "Dunes," "Turned On," "American Time Capsule," & "Leaf"). Sohn interviews filmmakers and suggests student projects.

Elements of Film. Lee R. Bobker. Harcourt, Brace & World, Inc., 1969. 303 pp.

$ 4.50 (paperbound). Written by a motion picutre director and cinema teacher, this is an ideal introduction to film. "It sucessfully combines information on the technical elements...and the aesthetic elements of film as art. Chapters on scripting, the image, sound, editing, directing and acting all follow the pattern of presenting, first, techical information about the areas and, then the creative application of the process. A chapter is also devoted to individual discussion of the works of 13 contemporary filmmakers. The last chapter considers the function of film criticism and includes sample pieces by 8 critics ...an interesting and unique conclusion to the book." AFI & Media & Methods, November, 1969.

Making Movies: From Script to Screen. Lee R. Bobker. Harcourt, et al, 1973.

BOOKS ON FILM AND FILMMAKING (Cont'd)

EXPERIMENTAL FILM

Independent Filmmaking. Jenny Lipton. Straight Arrow Books, 1972, San Francisco

An Introduction to the American Underground Film. Sheldon Renan. E.P. Dutton, 1967. $ 1.95 (paperbound). This comprehensive survey defines the underground film, offers a history of the avant-garde movement in America, presents biographies and critical statements about filmmakers (Kenneth Anger, Andy Warhol, etc) and discusses the expanded cinema.

Expanded Cinema. Gene Youngblood. Dutton Paperbacks, 1970.

CRITICS AND DIRECTORS

Film: A Montage of Theories. Richard Dyer McCann (editor). Dutton, 1966. $ 2.45 (paperbound). A rich anthology featuring 39 articles by a variety of film theorists (Kraceuer, e.g.) and directors.

Interviews with Film Directors. Andrew Sarris (ed.) Bobbs-Merrill, 1967, $ 10. Avon Books, $ 1.95. A critical observation by Sarris introduces each interview; a complete filmography concludes it.

The American Cinema: Directors and Directions 1929-1968. Andrew Sarris. Dutton, 1968, 383 pp. $ 2.95 (paperbound) This handbook is most helpful for bringing together the works of a single director (more than 200 directors are included). They are ranked in such categories as "Pantheon Directors", "Lightly Likable," etc.

A Year In the Dark. Renata Adler. Berkeley Medallion.

Agee on Film. James Agee. Beacon Press, 1964. Excellent for reviews of films of the 1940's and 1950's by this novelist, poet, screenwriter, critic.

The Private Eye, the Cowboy, and the Very Naked Girl. Judith Crist. Holt, Rinehart and Winston, Paperback Library, 1970.

Pauline Kael: I Lost It At The Movies, Bantam 1966
Kiss Kiss Bang Bang. Bantam 1969.
Going Steady. Bantam, 1971.

Confessions of a Cultist, Andrew Sarris. Simon & Schuster, 1970.

Private Screenings. John Simon. Berkley Madallion. 1967.

Stanley Kauffmann. A World on Film Dell, 1967.
Figures of Light. Dell, 1972.

For an excellent, extensive Film Bibliography, consult AFI REPORT, Number 3, November 1973.

4. Super 8 Filmmaker — $5.00 yearly
342 Madison Ave
New York, 10017

FOR FILM STUDY CLASSES

1. Film Comment — $6.00 yearly — Published Quarterly
100 Walnut Place
Brookline, Massachusetts 02146
(For filmmakers, film students, film critics, film teachers and scholars.)

2. Sight and Sound — $5.00 yearly — Published Quarterly
Eastern News Distributers Inc.
155 West 15th St.
New York 10011
(Excellent magazine published by the British Film Institute)

3. Media and Methods — $7.00 yearly
134 N. 13th St
Philadelphia, PA 19107

4. University Film Study Center — "Film Festivals"- 25 cents
Box 275
Cambridge, Mass 02138 — "Guide for Student Filmmakers"- 25 cents

SOURCES OF FREE FILM

1. Educator's Guide to Free Films — $10.75 yearly

Educator's Progress Service Inc.
Randolph, Wisconsin 53956
(This catalog may be found in many curriculum libraries. It is helpful to have the current year since many films are withdrawn yearly while many new films are added. Please bear in mind that not all films from each source are listed so it would be advantageous to look at the sources in the back of the book and to contact the source directly for a more comprehensive catalog of theirs.)

2. Modern Talking Pictures
16 Spear Street
San Francisco, 94105 (Phone 415-982-1712)
(Like the source above, Modern Talking Pictures does not list all films from each source; therefore it would be advantageous to request that you be put on the mailing list of all of their sources, in case this is not done automatically.)

3. Canadian Travel Film Library (and The National Film Board of Canada)
44 Montgomery Street
San Francisco (Phone 415-981-1448)

4. USSR Mission to the UN
136 East 67th Street
New York 10021
(Why pay to rent the Potemkin when this source will send it to you free? This is only one source of films available. Many of the foreign consulates maintain libraries of films. Consult your local phone book for their address or write the individual missions to the UN)

5. Association Films, Inc.
25358 Cypress Avenue
Hayward, Calif. 94544
(They have quite a few good films. One is "Ski the Outer Limits" available to anyone who is considering forming a ski club or who is currently active in one. Another worth seeing is "Child of Light, Child of Darkness")

6. Audio-Visual Service
Eastman-Kodak Company
343 State Street
Rochester, New York 14650
(Many fine films are available through this source. Order well in advance. The Kodak Award winning films made by students are almost a must.)

7. U.S. Atomic Energy Commission
San Francisco Operations Office
2111 Bancroft Way
Berkeley, Calif.

8. Amercian Institute of Architects
254 Sutter Street
San Francisco, Phone 415-362-7397
(The particular fine film available is "Noisy Landscape")

9. The White House Conference on Youth
P.O. Box 18
Washington D.C. 20044
(Many of the films available at this source deal with the problems that youth seem to be having in communicating with the "establishment". One film that may be of great interest is "Is Anybody Listening?")

10. Japan Information Service
Consulate General of Japan
1601 Post Street
San Francisco 94115
(A few fine films are available which are suitable in both film and creative writing classes.)

11. General Motors Corporation
Public Relations Staff--Film Library
General Motors Building
Detroit, Michigan 48202
(Many of their films about their research projects have application to a science fiction class.

12. Standard Oil of California
225 Bush Street
San Francisco, Calif. Phone: 415-433-1782
Film Library
16 Spear St.
San Francisco, Calif. 94105

13. Shell Oil
100 Bush Street
San Francisco Phone: 415-392-5400
(Shell Oil has a new film out on the beneficial uses of pesticides which may serve as an interesting contrast to the numerous films out on the harmful aspects of pesticides.)

SOURCES OF FUNDS FOR FILMMAKING

National Endowment for the Humanities, 806 15th St. N.W., Washington, DC 20506. Grants to persons under 30 for humanities projects, such as a school group surveying a community to find remaining elements of a folk tradition, a student-designed black studies program, etc. Why not a film to record the findings?

National Endowment for the Arts, Washington, D.C. 20506. This agency funds such things as "Artists in the Cities;" pilot programs; assistance to individual artists, photographers and filmmakers; etc.

NDEA, Title III. Administered by the California State Dept of Education, 721 Capitol Mall, Sacramento, Calif. 95814. Funds are available for equipment only. Clark Adams, a teacher in Winters, CA, last year obtained $4000 (grant) for filmmaking equipment (including textbooks, resource books) and photography (still photography, including processing). Most school districts have a coordinator of federal programs who can advise you on how to prepare an application.

American Film Institute, The John F. Kennedy Center for the Performing Arts, Washington, D.C. 20566. The AFI awards grants of up to $10,000 to individual filmmakers.

LOCAL RESOURCES

Film Commission, c/o Pacific Film Archive, 2621 Durant Ave. Berkeley 94720. An inexpensive organization for teachers and students for promoting interest in film and understanding of filmmaking and film study. Informative workshops are given frequently throughout the school year. The next one is on March 10, 1974. Membership is $2.00/year for full-time students, $3.00/year for members of CCCTE (Central Calif. Council of Teachers of English), and $5.00/year, general.

Pacific Film Archive, 2621 Durant Ave. Berkeley 94720. Nightly showings of classic features, shorts and experimetal films. The archive contains one of the larger collections of classic films in the country. As a member of the Film Commission, the preview facilities of the archive are available to you.

PERIODICALS: FOR FILMMAKING CLASSES

1. Filmmakers Newsletter (16mm) ($5.00 yearly) Published Monthly
   P.O. Box 46
   New York 10012

2. Today's Filmmaker ($3.50 yearly) Published Quarterly
   250 Fulton Ave.
   Hampstead, New York 11550

3. The Bolex Reporter ($2.00 yearly) Published Quarterly
   Paillard Incorporated
   1900 Lowen Road
   Linden, New Jersey
   (Before you subscribe to this one, make sure that you cannot pick this up at your local camera store free)

SOME CHEAP SOURCES OF FILMS

The films listed by these distributors are not the latest, but some of are high quality and interest level and will fit into a very tight budget. Many feature length films rent from $8.00 for an old W.C. Fields, Chaplin, Flash Gordon or Buck Rogers to $25.00 for a not-too-old film. The ingenious film teacher will find that these can be worked cleverly and profitably into their curriculum.

1. Budget Films
   4590 Santa Monica Boulevard
   Los Angeles, 90029

2. Kerr Film Exchange
   3034 Canon
   San Diego, 92106

3. Modern Sound Pictures, Inc.
   1402 Howard Street
   Omaha, Nebraska 68102

4. Center for Understanding Media
   70 Horatio St.
   New York 10014